

American Art News

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IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada).

GOLDMAN GETS THE FRANCIA.

It is currently reported in art circles that the fine example of Francia, "Madonna and Child with Saints," reproduced in the Art News of Oct. 28, for which the Ehrich Galleries paid \$41,000, at the sale of Prof. Volpi's pictures at the Plaza Ballroom last Monday evening, has been sold by that firm to Mr. Henry Goldman, the well known collector.

MR. WIDENER BUYER OF BRONZE.

The buyer, at \$66,000 of the famous Renaissance bronze incense burner of Il Riccio, sold on the opening day, Nov. 21, of the Volpi sale at the American Art Galleries, is Mr. Joseph E. Widener of Phila. This work is considered by Dr. Bode "one of the most beautiful Italian Renaissance bronzes known to the world," and was made at the time when the maker was working with Donatello on the bronze doors of the Church of St. Anthony at Padua.

SCHOOL ART LEAGUE MEETING.

The annual meeting and luncheon of the School Art League will be held at the Waldorf-Astoria, Dec. 9. H. W. Watrous, Secretary of the National Academy of Design, will preside and there will be addresses by Charles Dana Gibson, Mr. George McAneny and the Rev. W. Warren Giles. An interesting feature of the program will be a number of three minute talks by pupils and teachers from the City Elementary and High Schools who have been helped by the School Art League.

M. ARSENE ALEXANDRE LECTURES.

M. Arsene Alexander, the art critic of the Paris Figaro, who has written his twenty Salons, arrived Nov. 23 on the Rochambeau, and lectured the following afternoon, under the auspices of the Institut Français and Etats Unis, at the Hotel Savoy, on "Le Genie Français Expliqué par les Grand Maitres de Son Art." He lectured Wednesday aft'n, at the Metropolitan Museum, on Wateau, Boucher and Lancret.

KITSON'S BUST OF BERNHARDT.

A bronze bust of Sarah Bernhardt in "Buy Blas," by Samuel F. Kitson, has been on view in a show window of the Gorham Co., Fifth Ave. and 36 St. It is to be presented to the actress by a group of her admirers, in souvenir of this, her farewell, visit to America.

HOPPNER'S "MRS. CAREY."

The unusually fine and characteristic example of the work of John Hoppner, the full length "Portrait of Mrs. Carey," reproduced on this page, was recently purchased by Mr. Benjamin S. Duke, of New York, from the Ehrich Galleries.

The picture hung for many years in Condoval Hall, England, was later owned by Mr. J. H. Long, and is described and reproduced in McKay and Roberts' Work on Hoppner.

The portrait in addition to its merits, as a work of art, and as an example of the early English master, has additional interest from the fact that the fair subject, herself an actress, was the mother of Edmund Kean, who was born seven years after the portrait was painted. Anne or "Nance" Carey, as she was better known, was the daughter of George Carey, and the granddaughter of Henry Carey, who wrote the words of "God Save the King." The transaction is the most important private sale thus far of the present season.

TITIANS (?) TO THOMPSON?

The report is current in art circles and is stated as a fact by the N. Y. Times that the two portraits, "Lavinia" and its pendant, attributed to Titian, and which sold at the upset price of \$25,000 each at the sale of Prof. Volpi's pictures in the Plaza Ballroom Monday evening last through Mr. Otto Bernet, as agent, were secured by him for Mr. W. B. Thompson, of this city.

FINAL WATER COLOR SALES.

The sales of the exhibition of the Water Color Club Exhibition, which closed Sunday, at the Fine Arts Building, amounted to about \$1,800. The following is the final list reported by Miss Richardson: Felice W. Howell, "Fishing Boats," \$100; W. M. Post, "A Pasture Brook," \$60; Martha W. Belcher, "Paris near Rue St. Jacques," \$40; Agnes Tait, "Come Away, Oh Human Child," \$40; H. W. Rubins, monotype, \$30; Kate A. Williams, "Rocky Neck Road, Gloucester," \$25; J. F. Burns, "Birch Trees," \$10, and John S. Keenan, "Silvery Foliage," \$10.

VOLPI SALE BUYERS.

Among the buyers at the recent Volpi picture sale whose names are new to the art public was the firm calling itself "Warwick House," whose galleries are at No. 45 E. 57 St. This firm purchased at the sale last Monday evening, they state for Western collectors, the Ghislandi "Portrait of a Painter" for \$1,600, a "Portrait of A. Lomellini," attributed to Van Dyck, for \$4,100, Varatari's "Portrait of a Man" for \$775, a panel by Dirk Bouts for \$275, Peruzzi's "Self Portrait" for \$2,400 and the "Portrait of Carolus de Mallery," attributed to Rubens, for \$4,300. The firm consists of Mr. Frederick A. Soldwell, an architect, and Mr. Martin Hofer. They also bought a number of art objects at the afternoon sessions of the sale.

The Rhode Island School of Design at Providence, R. I., was also a large buyer, and secured a Triptych by Aretino for \$6,100, the fine example of Baisati "Portrait of a Man" for \$6,000, a Pinturicchio "Madonna and Child" for \$5,700 and a panel by Previtali for \$325.

The Ehrich Galleries secured the unusual example of Francia, by many considered the best picture in the collection for \$41,000.

The Kleinberger Galleries showed taste and discernment in its purchases, securing no less than eight fine works, comprising the fine Triptych by Bernardo Daddi for \$7,200, a Giotto school panel "Madonna and Child" for \$1,600, a Florentine Primitive School panel of the same subject, for \$1,050, two Burgundian School pictures for \$475 and \$900 respectively, an early Florentine carved and painted Triptych wood panel for \$3,000, a panel by Strozzi "Deposition from the Cross" for \$3,700, and a Fabriano (Gentile Massi) panel "Madonna and Child" for \$4,700.

There were few private buyers who gave their names, the majority of the buying being done by agents, but A. Kingsley Porter, G. K. Stetson, W. S. Greening, L. L. Jones, C. A. Ficke, Mrs. C. S. Lee, M. Woolley and Mrs. Benjamin Thaw each secured from one to two examples. The dealers Mordecai Benguiat, T. Brummer, S. Bourgeois and E. Erderheimer purchased, presumably for clients, the first, a two-leaf panel, attributed to Ghirlandaio for \$200, the second a Giotto School panel of "The Crucifixion" for \$1,050, the third a Tuscan Primitive "St. Paul" for \$1,050, and the last a "Portrait of an Italian Ambassador," attributed to Bassano, for \$725.

As is said elsewhere in the story of the picture sale, it was the first successful one of Old Masters, or reputed Old Masters, ever held in America.

The sale was concluded Tuesday afternoon at the American Art Galleries for \$10,278, making a grand total for the sale of \$944,192. Counting the exchange on American money in Italy and the greater buying power of money the value to the receiver is much greater.

From a monetary viewpoint it ranks fourth in the great art sales held in America.

The total of the Charles T. Yerkes sale in 1910 was \$2,207,866. The M. C. D. Borden sale, in 1913, brought \$1,244,725, and the Mary J. Morgan sale, in 1886, the first of the big public sales, brought \$1,205,153. The present sale, with its returns of \$944,192, comes fourth. Another big sale was the Henry G. Marquand, in 1903, with a total of \$704,259.

Some leading buyers.

Some of the finer things in the collection were purchased by Joseph E. Widener of Phila., Henry C. Frick, George Blumenthal, Stanley Mortimer, Louis C. Tiffany, James W. Ellsworth, Otto H. Kahn and Philip Lehman. The Metropolitan, Boston and Minneapolis Museums and the Rhode Island School of Design were among the public art institutions purchasing.

The Greek bronze statuette of the poetess Sappho also was a feature of the first day's sale, sold for \$15,000, to C. & E. Canessa, through Theodore Dreicer.

MUSEUM PAY INCREASED.

Because of the increased cost of living all employees of the Metropolitan Museum of Art, whose pay is less than \$1,200 a year, will receive a bonus of five per cent. of their 1916 pay in December, and during 1917 a bonus of ten per cent., payable monthly.

Elizabeth Gowdy Baker has taken a studio in the Rembrandt, 152 W. 57 St., where she is at work on several portrait commissions.



MRS. CAREY

John Hoppner

Sold by the Ehrich Galleries to Mr. Benjamin N. Duke

AMERICA IS PREEMINENT.

Lord Dabern, says a cable to the Sun, from London dated Nov. 22, on the second reading in the House of Lords of the National Gallery bill, extending the powers of the trustees to the sale of superfluous pictures, declared that in 1856, the date of the act now in force, England was the chief purchaser of works of art.

"Now the preeminence has passed to America," he said. "The great English collections, long the admiration and envy of the world, are rapidly being emptied of their chief treasures by the enormous fortunes of America."

"The trustees felt bound to take measures to retain in this country a small proportion of the pictures identified with England, the loss of which would be regarded in all civilized countries as conveying some loss of prestige."

TWO ACADEMIES TO UNITE.

The national Institute and local Academy of Arts and Letters applied Wednesday to the Supreme Court for leave to consolidate. At the meeting last week of the former, Frederick K. Bartlett, painter, Alexander Stirling Calder, sculptor, Cyrus E. Dallin, sculptor, Charles H. Niehaus, sculptor, and John Russell Pope, architect, were among those elected members.

TO FIGHT RANGER WILL.

Objections to the will of Henry W. Ranger, who left his entire estate of \$213,320 for the promotion of American art, were filed Tuesday in the Surrogates' Court by Miss Edith F. Ranger, sister, of No. 211 West 55 St. She claims that her brother was not mentally competent to make a will in January last.

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EXHIBITIONS NOW ON

Four Painters Show at Macbeths.

Two exhibitions are on at the Macbeth Galleries, 450 Fifth Ave., to Dec. 11. One consists of paintings of Monhegan and Gloucester types by Randall Davey and the other of works by Kenneth Hayes Miller, Benj. D. Kopman and J. M. Block.

Mr. Davey in his shore views at Monhegan displays rich true color, and a scrappy, incomplete method, notably in "The Town" and "The Harbor." "In Lobster Pots," there is a lapis-lazuli sea and a turquoise sky over distant mountains, which suggest Italy, and somewhat similar effects are found in "Sky and Rocks." The illustrations in oil of the Gloucester types (all the boys seem red headed) are remarkable chiefly for good portraiture and a life like surface sparkle. Two little girls appear likewise without any charm and a couple of frowsy men are "Lobsterman" and "The Drinker."

Mr. Koopman shows 10 works of poetic but rather uneven quality, and of the tonalist technique suggesting both Monticelli and Blakelock, and in one example "The Coat Maker," Bonvin. There is fine quality in the "Head of a Girl" and "The Hermit" and "The Blue Flower," is pleasing despite its indefiniteness. Among the landscapes with figures are to be noted "The Rider" and "The Vale of Indolence."

Mr. Hayes-Miller, with his curious nebulous effects shows a nobility of design recalling Blake. Among his 7 examples are "The Cloud," "The Family," "Mother and Children," and "The River," the last with a couple of graceful nudes.

Mr. George Ainslie has presented to the Omaha Friends of Art Society Frank C. Penfold's "The Ferry at Longpré."

Portraits by James Montgomery Flagg.

The illustrative quality is naturally most noticeable, in the clever group of portraits James Montgomery Flagg is showing to Dec. 9, at the Reinhardt Galleries, 565 Fifth Ave. Take for instance the somewhat aggressive picture of Booth Tarkington, in his study, cigarette in hand, and with the model of an antique ship sailing past the wall paper. Then there is the rubicund Irvin Cobb, painted with much gusto and too hot flesh tones, and without any accessories. A third male portrait is that of a fashionable youth, quiet in character, with stick in hand.

Mr. Flagg, who handles his paint in assured, if rather non-subtle fashion, presents several modish women who stand well out of the backgrounds and pose themselves with spirit. Among these are Mrs. Flagg, Mrs. Charles Dana Gibson, Mrs. Henry Blossom and Miss Ethel Barrymore. The likenesses are good and the costumes well treated. Mrs. Blossom's scanty gown recalls the clever comment in a current farce, "Mrs. B. is looking at her best and barest."

Besides the oil portraits there are some capital sparkling watercolors, one showing one of the living equestrian statues at the Horse Guards in London, and another a guignol, on the Champs Elysees in Paris. Unstinted praise can also be given to a group of charcoal drawings, among which are heads of Rupert Hughes, Jack Barrymore, James Moore Preston and May Wilson Preston.

Louis Loeb's Work Shown.

The late Louis Loeb had both the talent of poetic selection, and the technical equipment for proper expression. A sensitive touch, refined, attractive, and opulent palette, good modeling and excellent drawing make the display of his works, on to Dec. 9, at the new E. & A. Milch Gallery, 108 W. 57 St., singularly attractive. The painter was equally successful with landscape and figures.

The 14 paintings shown, range from the ambitious figure of the meditative "Eve," in which the flesh is handled with much skill, to the beautiful "Still Life," in quality like a Vollon, with its jar and flagons. There are besides, sketches, studies and illustrations. The picture of the "Girl with Poppies," which won a third class medal at the Salon, appears, and so does the sympathetic "Little Man in Blue," with his bunch of violets. "The Cottage by Moonlight," has the quality of a Cazin, and "L'Allegro" is a spring landscape, with a fine stretch of up-hill country, and a somewhat jarring foreground figure.

"Aurora of the Crescent" is decorative; "Jinnette of the Boughs," an attractive pastel and "Antique Gossip," with its girl and turtle, gently humorous. There is clever painting in the "Man with Jug," though the subject is not over pleasing.

Mora Exhibition at City Club.

A brilliant little display of a dozen works by F. Luis Mora is on, to Dec. 16, at the City Club, 55 W. 44 St. It is sober and refined in the portraits of the artist's mother and little Natalie Beach; attractive in such examples as "Preparation for the Party" and "Our Mirror Corner," pathetic in the group of a widow and her two children on "The Seat Opposite" and gay in the ferry-boat group "Off for the Day." The largely handled Spanish scene "The Fortune Teller" recalls Zuloaga and there is much spirit in the portrait of the dancer Jeanne Cartier. A pleasing pastoral represents "The Passing Herd."

African Negro Sculptures Displayed.

An important exhibition of African negro sculpture, is being held at the Modern Gallery, 500 Fifth Ave. The inspiration of the 44 examples shown is neither nature nor art, but as in the case of the sculptures of Easter Island, their very ugliness and distortion have a certain fascination, which verges on the morbid. And as to nature unadorned, "September Morn," is a vision of utmost pulchritude compared to the figures shown.

CHICAGO INSTITUTE DISPLAY.

With each succeeding year of the War, our exhibits of American painting grow more and more local in subject matter. The 29th annual exhibit now on at the Chicago Art Institute, is almost entirely made up of canvases done in native places. Americans who in other years worked in their foreign studios and regarded this country only as a probable market, are now showing work done nearer home. And in almost every case the work is the stronger for it. With Europe closed to them, they have established artist colonies here, which are coming to rival the foreign ones in popularity.

Though the painters may truly be said to have put such a community as Taos, New Mexico, on the map, this exhibit has served to introduce the district to any picture-lover who may have overlooked it before. Several members of the Taos artist colony are here represented. Among Walter Ufer's six canvases from there, the Martin B. Cahn prize of \$100 was awarded to his "The Solemn Pledge; Taos Indians," while Victor Higgins, who has three from Taos, won the same prize last year. O. E. Birnbaum, E. L. Blumenschein, Irving Couse, and Grace Ravlin are others of the same colony who here evidence their love of brilliant desert sunlight, as it plays on Indian blankets, glistening black hair, and adobe huts.

Elliot Daingerfield, William Ritschel, E. B. Butler, and Edgar Payne have all revelled in the charm of California, along its southern coast or inland. Though Mr. Ritschel shows two stunning marines, one cannot fail to recall his California cypresses, especially on seeing the one by Daingerfield in this exhibit. DeWitt Parshall's "Harold's Canyon" is of a precipice over which the imagination leaps.

A Conservative Display.

The same conservatism of the whole collection is a quality, which is only apparent when one realizes the amount of radical work foreign exhibits always contain. It is rumored that the jury threw out a quantity of such material submitted. Of landscapes done in the eastern milieu, J. Alden Weir, William Wendt, Edward Redfield, Chauncey Ryder, Gardner Symons, Ben Foster and Wilson Irvine are representatives, in the sense that each has given that which we have come to expect from him. Of interesting country sides, purely local in flavor, J. Elliot Colburn, W. S. Robinson and H. D. Murphy have good examples. But there are some few canvases, altogether lovely, no matter where they were done. Chief of these are the dripping, dewy "Rejuvenescence" of Laurence Mazzanovich, Carl Lindin's "Winter Night," and a strong work by Ettore Caser.

Though the exhibit as a whole has more good material done "en plein air," there are figure-pieces which are worthy of more than this brief mention. Martha Walter's "Breezy Day" is done with dash and Frieseke's flat, pattern-like effects are admirable in technique. Of portraits which are faithful to character, there are those by Seyffert, Lesaar, Barnett, Brush, Clarkson and Cecil Clark Davis.

Background not Suitable.

Many of the canvases suffer from the cool, gray tint of the walls of the new Guggenheim wing. Rich, dark compositions which heretofore were brought out by a maroon velvet wall, now resemble holes when seen from a little distance in the new galleries. It is unfortunate, because only those pictures of positive colors now hang exceedingly well. The rooms being low-ceilinged, the eye-line has been lowered until one gets an absolutely wrong view of many of the canvases.

Supremely indifferent to all such drawbacks of display, so trying to many of the pictures is William M. Chase's "Sunlight and Shadow" which hangs in the place of honor, as a memorial to an artist who has passed the final Jury. Dorothy Q.

Fifty paintings by the late Thomas Hill are on view at the San Francisco Palace of Fine Arts.

Important Public Sales at the Anderson Galleries

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and a hundred other famous Painters and Engravers. Many of the Prints are so rare that they are not to be found in any other American collection.

On Public Exhibition from Monday, December 4th, to the unrestricted Public Sale in five evening sessions beginning December 11th. Special Exhibitions on Friday and Saturday Evenings, December 8th and 9th, from 8 to 10 o'clock, and on Sunday, December 10, from 9 to 5 o'clock. A beautifully illustrated Catalogue of 155 pages will be sent to any address for \$1.00.

This is the third Sale from Mr. Halsey's great Collection of 10,000 choice prints. The English Stipples will be sold in five sessions beginning January 8th and three other very important sales will follow.

Oriental Art Collection of Mr. Vance Thompson

Old China, Limoges Enamels, Embroideries, Samplers, Colonial Costumes, Screens, Chinese Carvings, Brooches, Laces, and the Collection of Chinese Porcelains formerly owned by the Mandarin Poon See Shing, a well-known Chinese connoisseur. Now on Exhibition to the unrestricted Public Sale on the Afternoons of Thursday, Friday and Saturday, December 7th, 8th and 9th. Catalogues will be sent free to intending buyers.

THE ANDERSON GALLERIES

Madison Avenue at Fortieth Street
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DETROIT.

Much interest has been evinced in the J. W. Alexander Memorial Exhibition now on at the Detroit Museum in connection with 21 canvases by Jules Guerin, and a collection of paintings by Lawrence Mazzanovich.

The annual Scarab Club Exhibition for Michigan Artists is now on. Through the courtesy of Messrs. D. M. Ferry, Jr., Henry G. Stevens, William P. Stevens, Ralph H. Booth, and R. H. Weber, prizes of \$100, \$50 and \$25 will be awarded for the three best pictures by resident Michigan artists, regardless of subject or medium. A Hopkin Memorial prizes of \$75 and \$25 will be awarded for the best paintings in oil, painted in 1915 by resident artists in Detroit. These prizes are contributed by Mr. Wm. C. Weber. The Julius Rolshoven prize will be awarded for the best painting of a head in oil, awarded by the vote of the Scarab Club. This prize is open to resident Michigan artists.

During the exhibition a separate room is devoted to the recent work of Julius Rolshoven, paintings of California and New Mexico. Delightful additions to the permanent collection of the Museum are E. W. Benson's "Portrait of My Daughter Elizabeth," purchased from the fund presented by Mrs. W. R. Kales, Messrs. Philip and Paul Grey, and "The Flight of Night," by Paul Manship, the gift of Dr. and Mrs. Walter R. Parker.

E. M. Q.

Sculptures by Chester Beach and wood engravings by Henry Wolf are now on view at the John Herron Institute in Indianapolis.



On Exhibition Monday, December 4th

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CHICAGO.

The Butler Room in the Art Institute is a popular rendezvous for local art tourists, and perhaps the recent purchase of Inness canvases by the Reinhardt Gallery has something to do with a noticeable increase of visitors to the gallery where Mr. Butler's gift of 16 examples of the American master hang. The recent Reinhardt purchase includes 22 paintings which have been in the possession of the Inness family since the death of the artist. This is the largest collection of Innesses ever sold privately, and the family consider their quality as "of the best" in several of the artist's periods.

The Artists' Colony, near "The Midway," is holding its first exhibition of their season at the studio of Chester Leich, who has installed a number of his mezzotints and etchings including several Venice scenes. Charles P. Larson is in line with decorative etchings of trees; J. Blanding Sloan shows scene designing for the Players' Workshop, several dry-points, etchings and aquatints. Margaret Rhodes and Florence Hendershop display examples of photographic art.

Thomas Whipple Dunbar is giving an exhibition of 200 landscapes by American painters at the Congress Hotel. There's a "Waning Moon" by Gardner Symons; "Misty Moonlight" by Charles Davis; and "Overhanging Boughs" by the late Henry Ranger. Among other artists represented are: Paul Dougherty, C. Cooper, C. W. Eaton, Ballard Williams, W. L. Lathrop, Dewing, Metcalf, Tryon, Mrs. Coman, R. C. Minor and Emil Carlsen. The exhibition falls far short in its representation of American painters, but is excellent as far as it goes, and carries some of the best work of some of the represented artists.

In Dealers' Galleries.

At a local gallery there is an exhibition of etchings by Lee Hanky, and groups of paintings by Arthur Davies, Walt Kuhn and other American "modernists." At another local gallery there are paintings by Blue Ridge artists, and a remarkable collection of Rolkin pottery recently shipped from Birmingham, England.

Nancy Cox-MacCormack's statuette "Clay" included in the Current annual display, at the Art Institute has been selected by "The Brothers of the Book" as their annual purchase.

H. Effa Webster.

Young Library Sale.

Part II of the remarkable library of books inscribed by authors, collected by Mr. James Carleton Young of Minneapolis, is on exhibition at the Anderson Galleries and will be sold in four afternoon sessions beginning Monday, Dec. 11th. Nearly every volume is a first edition, each book contains an inscription by the author, and in many cases these are bibliographical, autobiographical, or historical, and therefore of great interest and importance. Among the hundreds of distinguished authors represented are Aldrich, Barrie, Bourget, Clemens, Daudet, Dumas, Fiske, France, Hardy, Howells, Hugo, James, Kipling, Maupassant, Roosevelt, Rostrand, Verlaine, and Zola.

THE art of the Chinese master Craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnabar lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.

EDWARD I. FARMER
CHINESE ARTS AND DECORATIONS
5 West Fifty-Sixth Street, N.Y.

WASHINGTON.

The New National Museum, a gift of Mr. Charles L. Freer, of Detroit, Michigan, is now under construction in Washington. It forms one of the "Smithsonian" group, and is to be used exclusively as the home of the American National Collection, the gift of Mr. Freer to the nation. This is said to be the finest collection of ancient Chinese and Japanese art in existence, consisting of 4,000 objects and covering a broad scope, but at the same time, one of harmony, and unity of thought, connecting ancient with modern art, for seven Americans greatly influenced by oriental art are included in this collection, represented by about 1,000 examples, four-fifths of which are by J. M. Whistler. It is a collection containing magnificent specimens of Egyptian, Persian, and far eastern pottery. Hindu and Persian miniatures, sculpture, etc. This rich gift contains also the far famed Peacock Room now in Mr.

BOSTON.

Mrs. Anna Coleman Ladd's gay and serious, imaginative and gardenesque, warlike and portraiture sculpture are shown at the Guild. "The Painter Friends," are still holding forth at Vose's, while the Museum has surpassed itself by offering six different exhibitions at the same time. One sees at the Copley Gallery Hudson's trees and landscape effects, also Charles A. Aiken's clever portraits in aquarelle—a unique and individual showing.

It is currently reported that the Museum has acquired a large Zuloaga canvas of a family group portrait, containing five or six well characterized and indubitably Spanish individuals. To the layman it resolves itself into a "big" study in gray and black.

A new work by Edmund C. Tarbell, shown at the Guild, has divided honors with the Ladd sculptures. This canvas with two figures—half life size—seated by a table



PEKINESE AND DOG FOO
Maud Earl

At the Scott & Fowles Galleries

Freer's Detroit residence, this to be re-erected in the Museum. Mr. Freer asks that no admission fee be charged, and the privilege be given to all to study freely the objects contained in the building, having the old world idea of making art education accessible to all.

The exhibition of works by Old Masters, now on at the Arts Club, will be followed by an exhibit of small oils by club members, to open Dec. 2.

C. C. C.

AMONG THE DEALERS.

Mr. Arthur S. Vernay, who recently purchased 10 E. 45 St., on Nov. 23, bought 12 E. 45 St., which he now occupies. The two buildings will be altered for the firm's business.

An exhibition of paintings by Claude Monet will open in a few days at the Durand-Ruel Galleries, 12 E. 57 St.

Mr. G. Walzer, of the San Giorgi Galleries, in Rome, returned a few days ago, on the Dante Aleghieri, after a four months' stay in Italy.

in a pretty summer cottage room, is as technically able as this painter has ever "made 'em," and with that subtle beauty that is Mr. Tarbell's distinctive gift.

"The Modernists," as the painters at the St. Botolph Club have been labelled, continue to attract almost unlimited attention from those who go to scoff and those who go to pray in the Inner Temple of Boston's (masculine) art culture. Brookline, Mass., the pride of Boston's heart! is revelling in a loan collection "of its very own" in the Public Library. It is composed of 12 modern American examples, chosen with some judgment—and the "expensive" names attached to the frames guarantee its value, financially.

John Doe.

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NEW YORK

PHILADELPHIA.

Work was started on the erection in Vernon Park, Germantown, Nov. 22 of the monument commemorating the settlement of the suburb, now part of the 22nd Ward of the city, by Francis Daniel Pastorius and his German compatriots. The monument, designed and modelled by Albert Jaegers and approved by the Art Jury in June, 1913, will be a credit to the community. The leading features of the design include an allegorical female figure crowning the monument, one hand resting upon a globe the other upon a shield. The face of the shaft has for decoration, the figure of a German pioneer, and bas-reliefs of settlers and Indians appear on the pedestal.

At a meeting of the Art Jury Nov. 24, Mr. Joseph E. Widener was elected president succeeding Mr. Charles Custis Harrison who recently resigned from that office. Mr. John Frederick Lewis, appointed to fill a vacancy on the jury, was in attendance and took part in the consideration of the revision of the plans of the new Art Museum to be erected under the supervision of the Commissioners of Fairmount Park.

A tentative construction consisting of a pedestal standing upon a balustraded platform on the east bank of the Schuylkill River, has been set up by the executors of the Ellen Philips Samuel Memorial bequest and upon this there will be placed a statue of one of the historic characters, as provided for by the will, in order to judge of the effect, before proceeding with the whole work extending to Girard Avenue Bridge.

The handsome remodelled premises occupied by the Rosenbach Galleries were thrown open to public inspection Nov. 24. Well lighted rooms for the exhibition of prints and etchings, others for paintings, a Medici Salon, containing many examples of Cinquecento Art, another decorated in the style of the brothers Adam and furnished with numerous pieces executed in the taste of the same period, and a special room wainscotted to the ceiling in rich dark woods and artificially lighted for the more convenient examination of the stock of engravings, arranged in concealed panels back of the wainscot, give to the whole establishment a really artistic ensemble.

Eugene Castello

PENNEL'S MUNITIONS DRAWINGS.

The corporation of London has acceded to the request of the Ministry of Munitions that the drawings of Joseph Pennell of the work in munitions factories and foundries be shown in the Guildhall. After they are shown in London they will be taken to the chief cities of England and then to Petrograd, Rome, Paris and New York.

**CHINESE
ANTIQUES**

LAI-YUAN & Co.
C. T. LOO

557 Fifth Avenue, New York
PARIS :: 34 Rue Talbott
SHANGHAI PEKIN

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The American Art Students' Club, 4 rue de Chevreuse
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BUREAU OF EXPERTIZING.

Advice as to the placing at public or
private sale of art work of all kinds, pic-
tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

ART AND BOOK SALES.

**NOTICE TO BOOK AND ART
COLLECTORS.**—The American Art
News, having competent representa-
tives at all art and literary auctions of
importance, to record prices and buyers
for its lists, is prepared to execute
orders at a moderate charge, for the
purchase of books, prints, pictures, art
objects, etc., at such auctions.

The Art News has at its office cata-
logs of all important art and literary
sales with prices and buyers' names
marked, and can furnish these marked
catalogs for a moderate price. Cata-
logs of coming sales will be sent in ad-
vance, if money for postage charges is
enclosed with order in advance.

THE VINDICATION OF VOLPI.

If any evidence were wanting of the
short memory and volatile tempera-
ment of the American people, and espe-
cially of the American art loving and
buying public, it is furnished by the
result of the sale, approximately for
nearly a million dollars last and this
week of the art treasures from Pro-
fessor Volpi's Florence Davanzati
Palace and his Villa Pia residence in
the Italian city.

This result, unexpected even by the
auctioneers when the collections were
first brought them for sale, and pre-
sumably by the owner himself, while
the art objects and pictures were of
more than ordinary rarity and value,
and while the sale was advertised with

accustomed adroitness and liberality of
space by the auctioneers, was chiefly
due to the present abundance of money
in the community, and to the high
prices brought at the early sessions of
the sale, which produced an excitement
in social, as well as art circles.

Intelligent observers, whose memo-
ries need only reach back a year, are
recalling the fact that last Autumn Pro-
fessor Volpi, an elderly man of attain-
ment and position in his native land,
and an eminent authority on early Eu-
ropean art—through whose Gallery
have passed many of the greatest pic-
tures in the most noted American pri-
vate collections, was virtually a pris-
oner, when he first visited these shores,
on Ellis Island, there detained by the
Immigration authorities on a serious
charge involving his morality, as seen
from the American official viewpoint.
From this duress and charge, he was
only released through the quick and
decisive action of the Italian Ambassa-
dor at Washington. At the time, the
very dailies which have been publish-
ing long and laudatory stories of the
Volpi sale and of Prof. Volpi himself,
were publishing stories of his detention
and the unfounded charges against him.
Further, when after Prof. Volpi had
left Ellis Island, and modestly showed
to the art world the fine pictures he
had brought with him, there was a
shrugging of shoulders in art circles,
an indisposition to accept some of the
paintings as valid, and Prof. Volpi
failed to sell his pictures and returned
to Italy last Spring, a discouraged and
disappointed man wondering "what
manner of men" were the Americans.

Happily now Prof. Volpi has been
vindicated—not personally, for he
needed no vindication of his private
life and character, but as to the worth
of his possessions. The incident is not
a creditable one for Americans to con-
template, but perhaps it was to have
been expected after the experience of
Admiral Dewey—hailed as a hero after
his return from Manila in 1898, and his
name publicly hissed six months later,
because he chose to sell a house in
Washington which had been presented
him, as he could not afford its upkeep.
A year and a half ago the American
people were howling themselves hoarse
over the murder of their countrymen,
women and children on the "Lusi-
tania." Even the name of that ill-fated
boat is hardly ever mentioned now in
press or public assemblages, and still
a quarter of one per cent. of American
voters, returned to power on Nov. 7
President Wilson, who declared he
would hold those responsible for the
Lusitania's sinking, to account.

For years Americans have criticised
the French for their lightness of char-
acter and volatile hysterical tempera-
ment. France—which has given and is
giving the most sublime example of
calm resolute courage under the fiercest
trials any nation ever encountered. Let
us be honest. Let us "cast out the
beam from our own eye" before we
attempt to "remove the mote" from
that of others. Prof. Volpi has uncon-
sciously, through his experience here,
given Americans a convincing object

lesson of their now great and growing
failings—those of volatility, lack of
seriousness, save in money getting, and
conveniently short memories.

CORRESPONDENCE

Election's Effect on Art Trade.

Editor AMERICAN ART NEWS:

Dear Sir:

I am astonished at the indiscretion of
the AMERICAN ART NEWS, in dropping into
partisan politics in its issue of Nov. 11. It
is not merely that it is not done well, but
the wonder is that it should be done at all.
Your Democratic readers and others who
favor President Wilson, who number per-
haps more than you suppose, are likely to
be more offended than your Republican
readers gratified at the surprising departure
from the true function of an art journal.
Without going into the question of the
preponderance of sentiment in "art busi-
ness circles," it is certainly far from true
that it is "the universal opinion in the
American art world that the defeat of
President Wilson would be of far more
benefit to the art business, to the dealer,
artist and collector than would that of Mr.
Hughes."

Yours very truly,

A. Augustus Healy.

Wyndwold,
Nov. 12, 1916.

[We regret that our frank expression
of opinion as to the general feeling of
and in the art trade on Mr. Wilson's
re-election which we were careful not
to make in any possible way partisan
or prejudiced, has offended a gentle-
man for whom we hold so high a re-
gard as an intelligent and generous
art patron and collector as Mr. Healy
—but we cannot withdraw or alter this
opinion. It seems to us that Mr. Healy
like some few others of his position in
the more intelligent and educated sec-
tions of the United States, who sup-
ported President Wilson for re-elec-
tion, did so probably unconsciously
from old party traditions, which proved
stronger than their Americanism—we
will not say patriotism. We must,
without conceit, also state that our op-
portunities and sources of information
as to the general feeling and opinion of
the art trade on any subject, which
affects its interests, are necessarily bet-
ter than even Mr. Healy's, and we
must assure him that we spoke of what
we knew.

While we agree with Mr. Healy that
our expression of opinion on this mat-
ter might not, at first thought, appear
to be within the functions of an art
journal, we must disagree with him in
his statement that "We have dropped
into partisan politics." We expressed
no opinion whatever as to the relative
merits of President Wilson and Mr.
Hughes as Presidential candidates, nor
as to the merits or claims of the two
parties whose flag bearers they were.
But we did and do feel that as an un-
official independent organ of the art
interests of the country it was our
privilege, and in a sense, our duty, to
state what we believed and still be-
lieve to be the truth as to the effect
upon said trade of the result of the
world's most important event to the
American art, as well as the European
business, that has occurred in a general
election.

If we have offended Democratic par-
tisans by our frankness and honesty
we feel that we have done our duty to
our patrons and readers in general. It

is the function of an honest journal
to tell the truth—even if at times this
sometimes hurts.—Editor.]

The Engravers "Havell" Honored.

Editor AMERICAN ART NEWS.

Dear Sir:

The article by George Alfred Williams in
the current issue of the "Print Collector's
Quarterly" on "Robert Havell, Jr., Engraver
of Audubon's 'The Birds of America,'" is
attracting wide attention. Mr. Fitz Roy
Carrington, editor of the "Quarterly," and
Curator of Prints at the Boston Museum, as
well as Mr. Williams, have received a num-
ber of letters especially appreciative of what
is considered one of the most important
pieces of Americana to appear in some time.

With the recent high prices obtained at
the Halsey sales for prints by the Havells,
interest in these men and their splendid
aquatints is brought once more to the fore.
The various authorities on engraving make
quite plausible mistakes regarding the work
of Robert Havell, Sr., and Jr., and it is to
Mr. Williams' article the collector may look
for definite information.

"The Genealogical Chart of the Havell
Family," that accompanies Mr. Williams'
article, leaves no doubt as to the placing of
not only the two Roberts, but the numer-
ous other Havells, all of whom were identi-
fied with some form of art activity during
the early 19th Century. The most import-
ant contribution Mr. Williams makes to the
history of engraving is the fact that it was
the son Robert Havell, Jr., and not the
father, Robert Havell, Sr., who engraved
"The Audubon Birds."

It is also interesting to learn that Havell,
Jr., became a representative American citi-
zen, who played his part in the development
of art in this country. He was connected,
in 1847, with the American Art Union, and
was authorized as agent in the United States
to receive subscriptions for its funds.

Print Lover.

Boston, Nov. 27, 1916.

MR. KAHN'S ART ADDRESS.

That enlightened and benevolent patron
of music, the drama and the fine arts, Mr.
Otto H. Kahn has just had published by
the Shakespeare Tercentenary Celebration
Committee, his pertinent and informing re-
marks, on "Art and the People," delivered
at the dinner, on May 4, 1916. As Mr. Kahn
truly says: "In this great country, with its
vast mixture of races, all thrown into the
melting pot of American traditions, climate
and surroundings, there is the raw material
of a splendid artistic development."

And this Mr. Kahn with his taste, his
time and his fortune has contributed most
intelligently to further.

SAN FRANCISCO'S EARLY DAYS.

The publisher's announcement and spec-
imen pages of Michael Williams' "Old San
Francisco," to be issued by Mr. Hill Toler-
ton, gives promise of an exceptionally well
printed and illustrated work. It will be
issued in the summer of 1917, at the pub-
lishers' Print Rooms, 540 Sutter St., San
Francisco. It will be "A Study—Both His-
torical and Psychological of the Most Per-
sonal and Romantic of American Cities." Among
the specimen illustrations are San-
some St. in 1850, a colored plate; Mission
Dolores, 1860; the fire of 1851, the Cunning-
ham Wharf; the corner of Montgomery
and California Sts. in 1853; and a reproduc-
tion of Dero's early colored view of the
city, published in Paris by L. Turgis. The
title page and headband designs are by
Ray F. Coyle, after old Spanish motifs, and
Maynard F. Dixon is to contribute sketches
of old San Francisco characters and types.
There will be a bibliography of works re-
lating to the City by Boutwell Dunlap. The
work is to be in two volumes printed on
Kelmescott hand-made paper and set by
hand in 14-point Caslon cast from the origi-
nal font made by William Caslon in 1722.
There will be issued a limited edition, the
subscription price of which will be \$50.

OBITUARY.

Mrs. Catholina Lambert.

The many friends of Mr. Catholina Lam-
bert will regret to learn of the death on
Monday last at his residence "Bella Vista"
castle near Paterson, N. J., of Mrs. Lambert,
after an illness of some months.

Mrs. Lambert, who was a woman of ex-
ceptional sweetness and beauty of char-
acter, well proven by the sympathy and aid
she gave Mr. Lambert in his recent financial
troubles, was the widow of Dr. James Bibby
of New York when she married Mr. Lam-
bert 12 years ago. She leaves a son, Dr.
Harry L. Bibby of New York.

FOR YOUNG DECORATORS.

The theme of the fourth competition of the
Friends of Young Artists, which is for
decorators, is "A Decorative and Approp-
riate Panel for Lobby of a Theatre." It
was selected by Mrs. Harry Payne Whitney.

LONDON LETTER.

London, Nov. 24, 1916.

As you have probably learned by cable long ere this letter reaches you, another notable Romney portrait has just left England for the States, namely the famous picture of Lady Grantham painted about 1780, and one of the gems of Lord Lucas' collection at Wrest Park. The new owner is Mr. John McFadden of Philadelphia, who already owns a number of notable works of the English school. I hear that every well known owner of Romneys is constantly approached, by the fraternity of dealers, with tempting offers to buy their examples of the early English master, for there is practically an unlimited demand for good Romneys and excellent prices can always be obtained for any that come into the market.

The former Lord Mayor (for the office changed hands a few days ago) gave an admirable example of public spirit last week, by presenting to the Church of St. Mary-le-Bow a fine portrait by Godfrey Kneller of one of its former rectors, Dr. Samuel Bradford. In making the presentation he expressed it as his opinion that it was the duty of every citizen to return to the City all pictures intimately connected with the life of the past and so to prevent their exportation across the water. Unfortunately the question of purchase-price looms more important in the eyes of the majority than does that of public spirit.

Miss Knox's Water Colors.

The Carfax Gallery has opened its Winter Season with an exhibition of water-colors by Miss Madeleine Knox, a lady who certainly possesses a more than usually

ART AND BOOK SALES

FINAL SALES OF VOLPI ANTIQUES.

The fourth session, Nov. 24, at the American Art Galleries of the sale of the Prof. Elia Volpi collection of antiques realized \$144,985 for over 160 catalog numbers, which brought the grand total to \$615,680.

P. W. French & Co. gave \$16,000, for a Flemish late XV century marriage tapestry. They also secured for \$5,500 an antique rose and green Asia Minor rug; for \$3,000 a Flemish XV century verdure tapestry panel; for \$900 a Tuscan XVI century walnut cabinet; and for \$700 a Flemish XVI century tapestry, "The Triumph of Prudence." For the "Doria" XVI century Spanish carpet, Mr. Otto Bernet, agent, paid \$14,500.

The Duveen Brothers gave \$6,000 for two Florentine XV century Sgabello walnut stools. Among their other purchases were: Umbrian XV century walnut table \$4,100; \$3,400; Venetian XV century walnut table \$4,100; two Italian XVI century globes, \$3,400 Venetian XV century walnut table \$3,200, and five Italian XVI century "Savonarola" chairs, \$1,950, \$1,500, \$1,400, \$950 and \$800 respectively. Mr. R. A. Plimpton paid \$2,800 for an Italian XVI century iron and brass fald stool. To Mr. David Belasco went, at \$2,350, a Florentine XV century walnut enclosed chair, and to Mr. Alfred Villorosi for \$2,300, a Florentine XVI century writing cabinet. Mr. R. Daniels paid \$2,200 for an Umbrian XVII century table. A Tuscan XVI century Tuscan walnut table brought \$1,750 from Mr. J. K. Branch. Mrs. Keller paid \$1,650 for a Florentine XVI century walnut center table and Mr. Bernet,

total up to \$733,824. Mr. Williams paid \$3,700 for a Florentine XVI century cabinet. C. and E. Canessa gave \$2,570 for an Italian XVI century bronze inkstand. Miss Paul paid \$2,100 for an Italian XIV century fire guard and Mr. E. T. Williams \$1,310 for an Italian XIV century iron candle and \$1,000 for a Murano XVI century rose colored blown glass. The Duveen Brothers paid \$1,270 for an Italian XIV century wrought iron candle stand and Mrs. Keller, \$1,000 for an Italian XV century open air iron brazier.

The session on Tuesday aft'n brought \$10,278, which made the grand total of the sale of the antiques \$744,002, and of the whole sale with the pictures, \$944,192. The highest price of the last session was \$870 paid by Miss Lorenz, agent, for a Venetian XVI century lace table cover. She also gave \$700 for another example of the same period. Mr. Philip Berolzheimer gave \$420 for twenty-seven XVIII century hand towels and Mr. A. Rudert, agent, \$240 for a Venetian wooden doll, and \$210 for a XVI century linen sheet. A XV century jewelled cross was sold during the afternoon, for the benefit of the Italian Red Cross Society to Mrs. Putnam Lee for \$560. It was presented by Prof. Volpi to the recent bazaar and the purchaser then offered it for resale.

FRANCHEVILLE'S "APOLLO"

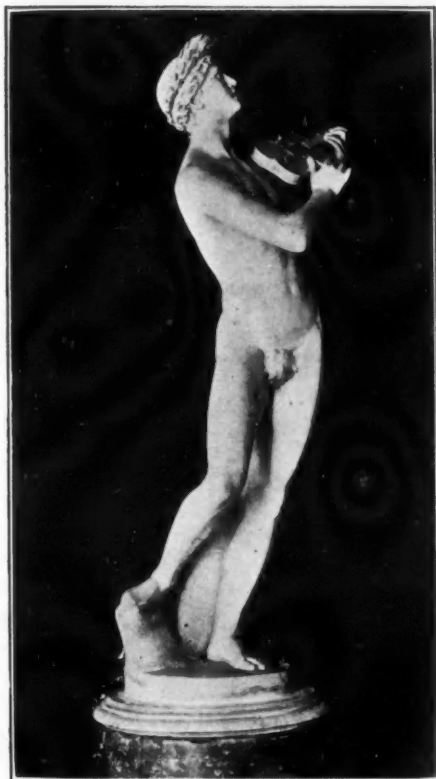
The illustrations on this page give four views of the beautiful statue of Apollo, by the early French sculptor Pierre Francheville (1548-1618), also known as Pietro Francavilla, from his having, during his

VOLPI PICTURE SALE.

The first picture auction sale of importance of the season, and the first really successful public one of Old Masters ever held in America, that of 61 canvases from the collection of Prof. Elia Volpi of Florence, Italy, removed from his Davanzati Palace and the Villa Pia in that city, took place in the Plaza Ballroom Monday evening last, and resulted in a total of \$200,190, an unlooked-for sum, and one that, despite the general excellence of the works offered and the superior quality of the Francia, and a few others, would hardly have been obtained, had it not been for the great success and the high figures of the preceding six afternoon sales at the American Art Galleries of Prof. Volpi's furniture, tapestries, art objects and antiques.

Prof. Volpi, for years a noted Italian authority and through whom came a number of the finest Old Masters in American private collections during the past few years, has reason, when contemplating the success of his sale, to smile cynically when he recalls his inhospitable reception when he came over last year, his detention at Ellis Island on a false charge of immorality, his speedy release through the Italian Ambassador at Washington, and the after-decrying by dealers and art writers of his pictures, now sold so well and the lack of interest by collectors in them. Truly great are the uses of advertising and surprising the volatility of the American art public.

Mr. Thomas E. Kirby, who conducted the sale of Monday evening, found a capacity audience and a ready response to his request for bids for last year's sneered-at and despised works. Even the two fine canvases, attributed to Titian, which were



APOLLO

Pierre de Francheville (Francavilla)

Sold by Jacques Seligmann & Co. to a N. Y. collector.

keen sense of the essentials of her craft. The woman-painter of today is studiously avoiding the sentimentality, which distinguished the work of her sister of ten years past, and in her attempt to detach herself from the shortcomings, which detracted from the endeavours of days gone by, is in danger of going to the other extreme by producing an art which is lacking in direct human appeal. The result is work which gives but little personal point of view, but which, at the same time, presents Nature pictorially and with a certain subtlety of touch. Miss Knox is undoubtedly an artist of sufficient interest to warrant a "one-woman" show of this kind, but at the same time one looks forward to her development a few years hence, when her grip on life and on art must assuredly have strengthened and widened.

Art Auctions Past and to Come.

The announcement that Christie's are to sell very shortly the collection of modern pictures and drawings belonging to the late Mr. W. Y. Baker, recalls one of the romances of latterday commerce. Mr. Baker began life at a salary of six shillings a week, working twelve hours a day. He gradually worked his way up from the lowest rung of the ladder until he eventually became a partner in and, later on, proprietor of the business in which he had been so humble an employee. He had a genuine love of beautiful things and in forming his collection, he relied very largely upon his own judgment. L. G.-S.

agent, \$1,500 for a XVII century Ladik prayer rug.

The fifth session, Nov. 25 resulted in a total of \$80,900, which brought the grand total up to \$696,605. The Florentine XV century wood bust by Rossellino, reproduced in the Art News of Nov. 18, brought \$17,900 from Mr. Bernet, agent, after a spirited competition with C. & E. Canessa and P. W. French & Co. A polychrome stucco bas-relief of the Virgin and Child, of the School of Donatello, brought \$8,500 from Mr. W. W. Seaman, agent. Mr. Bernet, agent, gave \$4,100 for a seated figure of the Virgin, attributed to Rossellino, and \$3,800 for a polychrome stucco, bas-relief of the Virgin by Donatello. The Minneapolis Museum paid \$3,750 for a XV century majolica pitcher. Miss Lorenz, agent, secured, for \$3,700, a portrait bust in stucco, of Petrarch, and for \$3,100 for Arnoldi's marble half-length of the Virgin. Mr. Nicholas Martin gave \$3,250 each for a XIV century majolica bowl, and an Orvieto XIV century majolica pitcher.

The Metropolitan Museum secured a number of objects, among which was a polychrome terra-cotta tabernacle with the Virgin and Child, by Il Maestro della Cappella, at \$2,300. For a Siennese polychrome carton alto-relief of the Virgin and Child it paid \$1,700. Mr. C. Cranczay gave \$1,700 for one Italian half suit of armor of the XVI century, and \$1,600 for another.

At the session on Monday afternoon \$37,969 was realized which brought the grand

lifetime, worked in Bologna with Giovanni Bologna.

The statue is one of the latest and most important additions to the art treasures owned in this country, as it was recently sold by M. Jacques Seligmann, of Paris and New York, to a prominent New York collector for the patio of his recently completed and beautiful uptown mansion.

The statue is considered the finest and most representative work of Francheville, and is said, on the authority of a description in the eighth volume of "Seric delle Uomini illustri," published in Florence in 1774, to have been executed for the courtyard of Signor Averardo Salviati, a wealthy Florentine art patron.

It was removed in the perfect condition in which it remains by M. Spiridon to Paris, who sold it there to M. Seligmann, for a price, it is reported, of \$200,000.

Francheville, after he had acquired a great reputation in Italy was summoned back to France by Henry IV, and was installed in the Louvre where he executed a number of works, among them the "Time Carrying Away Truth," placed in the Tuileries. He also made the four bas-reliefs for the pedestal of the statue of Henry IV on the Pont Neuf, Paris. Other examples of his work are to be found in Italy.

Robert Hamilton and Mrs. Hamilton, who painted in the Berkshires, during the summer and autumn, after a few days in N. Y. will go on a New Jersey sketching trip.

greatly doubted last year and dubbed "The Volpi Titians," and which were offered at an upset price of \$25,000 each, were actually sold through Mr. Otto Bernet to a New York collector, said to be Mr. W. B. Thompson.

The real prize of the sale, the splendid example of Francia, "Madonna and Child with Saints," went to the Ehrich Galleries for the good price of \$41,000, it is reported for Mr. Henry Goldman. The Rhode Island School of Design was quite a heavy buyer, as were also the Kleinberger Galleries, which last secured a number of the best works. The doubt felt as to the attributed Botticelli was evidenced by the comparatively low figure of \$7,000, for which it went to Mr. Seaman as agent for some collector. Some of the good sales were of the Gentile Massi, for which the Kleinberger Galleries paid \$4,700, the Pinturicchio to the R. I. School of Design at \$5,700, the Strozzi to the Kleinberger Galleries at \$3,700, the Ferdinand Bol copy of Rembrandt's self-portrait, to Bernet, as agent, for \$3,500, the superb example of Baisati (an Italian Holbein), to the R. I. School of Design for \$6,000, the fine little Interior of Guardi to Bernet, as agent, for \$11,300, the rich portrait by Palma Vecchio to Bernet, as agent, for \$3,500, and the portrait of Carolus de Mallory, attributed to Rubens, for \$4,300, to Warwick House, a dealer's firm.

Altogether the first picture sale of the season was a success a good augury.

(Continued on Page 7.)

P. & D. COLNAGHI & OBACH

(ESTABLISHED 1760).

Publisher by Appointment to King George



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Sale of French Engravings.

The third sale from the print collection made by Mr. Frederic R. Halsey of N. Y. will consist of the French engravings of the eighteenth century. These will go on exhibition at the Anderson Galleries Monday next and will be sold in five evening sessions, beginning Monday, Dec. 11th. These engravings form the largest collection of the kind in this country which ranks with the few superlative collections in France.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Mr. F. J. Williamson's Collection of China, Glass, Pottery, etc.

Anderson Galleries, Madison Ave. at 40 St.—Collection of American and English Autograph Letters and Documents. Library of the late Charles H. Daly of New York. The Vance Thompson Collection of Oriental Art. Inscribed Books from the Library of James Carleton Young. Beginning Dec. 4, French Engravings of the XVIII Century from the Collection of Frederic R. Halsey.

Arden Studios, 599 Fifth Ave.—Exhibition of Childrens Portraits in Painting and Sculpture to Dec. 6.

Arlington Galleries, 274 Madison Ave.—Women Painters and Sculptors Exhib'n of Small Pictures and Sculptures, to Dec. 24.

Berlin Photograph Co., 405 Madison Ave.—Floral Decorations by Mrs. Florence Wright, to Dec. 9.

Brooklyn Museum.—First Exhibition of the Brooklyn Society of Etchers, to Dec. 31.—Oils by Ignacio Zuloaga, Dec. 9-Jan. 2.

Canessa Gallery, 1 W. 50 St.—Masterpieces in Sculpture, to Dec. 20.

City Club, 55 W. 44 St.—Figure oils by F. Luis Mora, to Dec. 20.

Daniel Gallery, 2 W. 47 St.—Water Colors by Charles Demuth and Oils by Edward Fisk, to Dec. 13.

Dreicer & Co., 560 Fifth Ave.—Exhibition of Chinese Porcelains.

Durant Kilns, Show Rooms, 16 W. 56 St.—Autumn Exhib'n of Faience.

Ehrich Galleries, 707 Fifth Ave.—Old Masters.

8 W. 8th St.—Exhibition of Sculpture by Mrs. Harry Payne Whitney, from Dec. 4.

Folsom Galleries, 396 Fifth Ave.—California Landscapes in Oil, by Alice Watson, to Dec. 16.

Goupil & Co., 58 W. 45 St.—Portraits and Dry Points by Virginia H. Wood, landscapes by Mrs. J. K. Summers and etchings by Marion Richardson, to Dec. 16.

Herter Galleries, 41 Madison Ave.—Ancient and Chinese Paintings and Rugs, to Dec. 21.

Hogdkins Galleries, 9 E. 54 St.—Miniature Portraits by Alyn Williams to Dec. 16.

Kennedy & Co., 613 Fifth Ave.—Paintings, Etchings and Lithographs by Whistler and etchings and dry points by Ernest Haskell, to Dec. 9.

Keppel & Co., 4 E. 39 St.—Landscape Etchings of all Schools, Dec. 7-30.

Knoedler & Co., 556 Fifth Ave.—Old English Sporting Prints. XVII Century Portrait Prints by Nanteuil and others, Modern French and Spanish Pictures.

Lai-Yuan Gallery, 557 Fifth Ave.—Early Chinese Pictures, from Dec. 4.

Macbeth Galleries, 450 Fifth Ave.—Oils by Kenneth Miller, Benj. D. Kopman and J. Mortimer Block, to Dec. 13.

MacDowell Club, 108 W. 55 St.—Third Group, to Dec. 5.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Milch Gallery, 108 W. 57 St.—Louis Loeb Memorial Exhib'n, to Dec. 9.

Modern Gallery, 500 Fifth Ave.—African Negro Sculpture, to Dec. 15.

Montross Gallery, 550 Fifth Ave.—Early Chinese Art Collected by A. W. Bahr, and Pictures by Patrick Henry Bruce, to Dec. 9.

Municipal Art Gallery, Irving Place & 16 St.—Landscapes by W. C. Emerson.

National Arts Club, 119 E. 19 St.—11 Annual Exhibition of Arts & Crafts, Dec. 6-29.

N. Y. Public Library, Print Gallery (room 321): American Portraiture of the Colonial and Revolutionary periods; Gallery 322: Mezzotints from the J. L. Cadwalader collection. Exhibits illustrating the "Making of Prints"; Stuart Gallery (316): Chiaroscuro Prints—Henry Wolf Memorial Exhibition. Main Exhibition Room—Exhibition of American Drama, to Feb. 1.

Photo-Secession, 291 Fifth Ave.—Water Colors and Drawings by Georgia S. Engelhard and Pictures by a Group to Dec. 20.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by James Montgomery Flagg, to Dec. 9.

Scott and Fowles Galleries, 590 Fifth Ave.—Water Colors by Edmund Dulac, Dec. 6-30.

Jacques Seligmann & Co., Inc., 705 Fifth Ave.—Mme. De Montagnac Collection of Antiques, Laces, etc., and Artistic Work by Widows of French Soldiers.

Snedecor & Co., 107 W. 46 St.—Works by American Painters.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Collection Old English and American China, Rare Color-Glass, Pottery, Pewter and Copper formed by Mr. Frederick J. Williamson, Dec. 4-8.

Collection Rare Old Velvets, Brocades and Embroideries, Fine Antique Laces, Old Fans, Antique Silver, Old Spanish Illuminated Mss. and other rare objects, by order of Mr. Arthur Blackborne of London, Dec. 18-20 afts., Exhibition, from Dec. 9.

Americana, Rare First Editions, Illuminated Mss., Sporting and Colored Plate Books, and Standard Sets from important sources, including Library of Mrs. John H. Osborne, of Albany, N. Y., and a portion of that of Dr. Carlos E. Godfrey, of Trenton, N. J., Dec. 13-15, Exhibition from Dec. 11.

Anderson Galleries, Madison Ave. at 40 St.—Collection of American Autographs, afts., Dec. 4.—Library of the late Charles F. Daly, afts. and eve's, Dec. 5-6.—Part II of the library of Inscribed Books formed by James Carleton Young, afts., Dec. 11-14.—Oriental Art Collection of Vance Thompson, afts., Dec. 7-9.—French Engravings of the XVIII Century from the collection of Frederick R. Halsey, eve's, Dec. 11-15.

Clarke's Art Rooms, 5 W. 44 St.—Fung Tang Chinese Porcelain's, afts., Dec. 6 and following days.

C. F. Libbie & Co., 597 Washington St., Boston.—Part V of the Americana of the late John B. Pearce, Dec. 14-15.

Scott and O'Shaughnessy, Inc.—The Collectors Club, 30 E. 42 St.—Americana morning, Dec. 8.

Silo's Fifth Ave. Art Galleries, 546 Fifth Ave.—Oil Paintings of the XV, XVI, XVII and XVIII centuries, eve's, Dec. 7-8.

J. SELIGMANN'S SALT CELLARS.

A pair of Limoges enamel salt cellars, according to a special cable to the "Sun," dated London, Nov. 26, which for years formed part of the famous Fountaine collection of Norfolk Hall, Norfolk, has been purchased by Mr. Jacques Seligmann, of New York and Paris.

This pair ranks among the finest in existence. They brought 430 guineas (\$2,258) at the Fountaine sale in 1884. At Christie's, in 1913, they were sold to a London dealer for more than \$18,000. The price paid now is understood to be a considerable advance over this price.

The salt cellars, which are only four inches high, are brilliantly painted in translucent colored enamels, with the figures of Juno, Mercury, Diana, Venus, Apollo and the six Muses.

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VOLPI PICTURE SALE.

(Continued from page 5)

The following is a list of the pictures sold
Nov. 27, with the numbers, artists' names,
titles and sizes in inches, first height then
width, the names of the buyers, where ob-
tainable, and the prices:

Tuscan School, XV Century, Painted Cross (Wood), 18 1/10x13, A Kingsley Porter....	\$310
Signorelli, Luca, Portion of an Altarpiece (Panel), 7 1/3x16 1/2, W. S. Greening.....	150
Signorelli, Luca, Portion of an Altarpiece (Panel), 7 1/3x16 1/2, W. S. Greening.....	100
Guttenbrunn, L., Portrait of a Young Lady (Copper), 16 9/10x12 2/5, H. F. Hally.....	180
Velasquez, School of, Portrait of a Young Cardinal, 19x14 1/4, L. L. Jones.....	525
Florentine Primitive School, Madonna and Child (Wood platter), 14x8 3/4, Bernet, Agt....	575
Della Porta, Fra Bartolommeo, Portrait of Girolamo Savonarola, 13 1/2x17 3/4, Lorenz, Agt.....	925
School of Giotto, Head of Dante Alighieri (Panel), 15x11 3/8, C. A. Ficke.....	325
Tiepolo, Study of a Man's Head, 12 1/5x11, Bernet, Agt.....	2,100
Tiepolo, Study of a Woman's Head, 12x10 3/5, Bernet, Agt.....	2,000
Previtali, Resurrection of Christ, 9 1/4x11 3/5, R. I. School of Design.....	325
Tommaso Fini, Madonna and Child (Panel), 11 4/5x15 1/9, A. Kingsley Porter.....	725
Gentile Massi, Madonna and Child (Panel), 15x12x10, Kleinberger Galleries.....	4,700
Dirk Bouts, Ecce Homo (Panel), 13 1/2x9 1/4, Warwick House (Gallery).....	275
Francia (Attributed to), Christ Bearing the Cross, 17 1/2x13 1/2, L. L. Jones.....	300
Campagnola, Salome with the Head of John the Baptist (Panel), 18 1/3x14 3/4, G. K. Stetson.....	675
Jacopo Da Pontormo, The Nativity of the Virgin (Paper), 16 1/2x16, Seaman, Agt.....	525
Jacopo Da Pontormo, The Nativity of the Virgin (Wood), Diameter 19 1/4, Seaman, Agt....	1,000
El Greco, An Incident in the Life of Christ (Panel), 15 1/3x13 1/5, Ehrlich Galleries....	950
Ludovico Mazzolino, The Annunciation (Panel), 20 7/10x12 3/4, Bernet, Agt.....	525
Niccolo Rondinelli, Madonna, Child Christ and Angel (Panel), 25 3/5x8 3/4, J. E. Aldred....	1,050
Primitive School of Florence, A Crucifixion (Panel), 36x12, A. Kingsley Porter.....	850
Pinturicchio, Madonna and Child (Panel), 22 1/2x15 1/2, R. I. School of Design.....	5,700
Zanobi Strozzi, Deposition from the Cross (Panel), 24 1/5x16 1/3, Kleinberger Galleries.....	3,700
Baldassare Peruzzi, Portrait of Himself (Canvas), 19x14 1/4, Warwick House (Gallery)...	2,400
Ferdinand Bol, Potrait of Rembrandt (Canvas), 20 1/2x24 2/5, Bernet, Agt.....	3,600
Marco Basaiti, Portrait of a Man, 20x15 1/2, R. I. School of Design.....	6,000

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Exhibition of Paintings and Sculpture of the Charcoal Club of Baltimore, Peabody Institute.	
Opens	Feb. 1, 1917
Closes	Mar. 1, 1917
Entries by	Jan. 15, 1917
Last Day for Receiving Works.....	Jan. 20, 1917
Architectural League, 32 annual exhibition, Fine Arts Building, 215 W. 57 St.	
Opens	Feb. 4, 1917
Closes	Feb. 24, 1917
Entries by	Jan. 2, 1917
Works Received	Jan. 17-18, 1917

Il Romanino, Portrait of a Young Man (Canvas), 25 3/5x20 1/2, Mrs. C. S. Lee.....	1,250
Palma Vecchio, Portrait of Aurelio Onigo (Panel), 24x20 1/2, Bernet, Agt.....	3,500
Francesco Guardi, A Masked Ball in Venice (Canvas), 12 1/2x20, Bernet, Agt.....	11,300
Primitive School of Florence, Early XIV Century, Triptych (Carved and Painted Wood), 21 1/2x22 1/2, Kleinberger Galleries.....	3,000
Ghirlandajo, The Annunciation (Two Leaves of a Wooden Tabernacle), 10 1/5x3 1/6, Tabernacle, 11 2/5x6 1/3, Mordecai Bengiat.....	200
Sano Di Pietro, Madonna and Child (Panel), 28 3/4x19 3/4, Seaman, Agt.....	1,000
Rubens, Portrait of Carolus De Mallery (Canvas), 22x15 1/4, Warwick House.....	4,300
Dario Varotario, Portrait of a Man (Canvas), 26 1/2x24 1/4, Warwick House.....	775
Il Bassano, Portrait of the Abbot-General Gregorio Barbarigo (Canvas), 45 1/2x37, L. L. Jones.....	650
Il Bassano, Portrait of a Venetian Ambassador (Canvas), 37 2/5x46, R. Ederheimer.....	725
Sandro Botticelli, Madonna and Child (Panel), Diameter, 30 1/4, Seaman, Agt.....	7,000
Francia, Madonna with Child and Saint (Panel), 29 1/2x22 1/2, Ehrlich Galleries.....	41,000
Burgundian School, XV Century, Episode in the Life of St. Michael (Companion to No. 1020), 33 1/4x27 1/7, Kleinberger Galleries...	475
Burgundian School, XV Century, Episode in the Life of St. Michael (Companion to No. 1019), 33 1/4x27 1/7, Kleinberger Galleries...	900
Il Guariento, St. Michael the Archangel (Panel), 33x21 1/4, A. Kingsley Porter.....	425
School of Giotto, XIV Century, Madonna and Child (Panel), 35 3/8x16 1/2, Bernet, Agt.....	775
Primitive School of Florence, XIV Century, Madonna and Child (Panel), 40 1/2x21 1/2, Kleinberger Galleries.....	1,050
School of Giotto, XIV Century, a Crucifixion (Panel), 31 1/4x17 3/4, T. Brummer.....	1,050
Sano Di Pietro, Madonna and Child (Panel), 40 1/2x19 1/2, Mrs. Benjamin Thaw.....	1,100
Van Dyck, Portrait of Augustine Lomellini (Canvas), 30 7/10x24 3/4, Warwick House.....	4,100
Fra Paolotto, Portrait of a Painter (Canvas), 45 1/4x33, Warwick House.....	1,600
Cristofano Biondino, Football in Florence (Canvas), 45 1/2x33 1/2, Bernet, Agt.....	950
Paris Bordone, La Bella (Canvas), 42 1/2x35 1/4, Bernet, Agt.....	2,000
School of Giotto, XIV Century, Madonna and Child (Panel), 57x27 1/2, Kleinberger Galleries.....	1,600
Francesco Albani, Bacchanalian Scene (Canvas), 51 2/3x41 1/3, Bernet, Agt.....	500
Francesco Albani, Pastoral Scene (Canvas), 51 2/3x41 1/3.....	
El Greco, The Adoration of the Magi (Canvas), 52 3/4x38 3/4, Seaman, Agt.....	675
Bernardo Daddi, Triptych (Panel), 48x54 3/4, Kleinberger Galleries.....	7,200
Primitive School of Florence, XIV Century, Madonna and Child (Panel), 41 1/2x25 1/2, C. M. Woolley.....	1,050
Luca Signorelli, Incredulity of St. Thomas (Panel transferred to Canvas), 57 1/4x53 3/4, G. K. Stetson.....	700
Domenico Beccafumi, Holy Family (Panel), Diameter, 64 3/5.....	
Primitive School of Siena, XIV Century, Tobias and the Angel (Panel), 65 3/4x29 1/2, G. K. Stetson.....	750
Primitive School of Florence, Early XIV Century, Chancel Cross (Wood), 76 1/4x66 1/2, Mrs. C. S. Lee.....	950
Primitive School of Tuscany, Early XV Century, Saint Paul (Panel), 92 1/2x35, S. Bourgeois.....	1,050
Spinello Aretino, Saint Anthony (Panel), 90 1/4x35 1/2, R. I. School of Design.....	6,100
Titian, Portrait of a Venetian Lady (Canvas), 41x32, Bernet, Agt.....	25,000
Titian, Lavinia, Daughter of Titian (Canvas), 42 3/4x34 1/4, Bernet, Agt.....	25,000
Total	\$200,190

Halsey Sporting Prints, \$39,371.

The sale of the Halsey Sporting Prints was concluded on the evening of Nov. 24, at the Anderson Galleries, the total for the session being \$18,253.50, which made the grand total for the two sessions, \$39,371, and for the two parts of the collection already sold, \$94,000. Mr. J. F. Sabin gave \$1,050 for a set of aquatints of British Sports, from designs by S. Howitt, London, 1807. He also gave \$485 for Alken's aquatint of the Derby of 1820; \$350 for

Stubb's two stipps "Two Hacks" and "Two Hunters," and \$230 for the Wolstenholme-Reeve aquatints "Woodcock Shooting" "Grouse Shooting." Knoedler & Co. paid \$625, for the Abbot-Ward "Portrait of Henry Collender," golfer, \$255 and \$230 respectively for the Sartorius-Dodd aquatint "Escape" and "Grey Diomed," and \$250 for the Stubb's "Sharke." Mr. Max Williams paid \$340 for the Morland-Howlandson "Pheasant Snipe, Partridge and Duck Shooting." Mr. George T. Smith paid \$370 for the Marshall-Ward, print of the 1,000 gns. match between Sir Joshua and Filho-da-puta New Market, 1816, and \$320 for the aquatint of "Epsom Races," 1818.

Daly Library Sale.

The late Joseph F. Daly of N. Y. who served on the bench in this city for nearly thirty years, was a student of the drama, and for a time Vice-president of the Players Club. He was a discriminating critic of the fine arts and a lover of books. His library, now on exhibition at the Anderson Galleries, will be sold in four sessions on Tuesday and Wednesday next. The most important work in the collection is Ireland's N. Y. Stage. It is one of sixty copies on large paper and has been extended from two volumes to ten by the insertion of 2,000 portraits, scenes, views, playbills, colored drawings, and autograph letters. There are also extra illustrated copies of other famous books, like Don Quixote, Granch's Virgil, the Diary of Henry Crabb Robinson, Davies' History of Holland, Butler's Hudibras, Bourrienne's Napoleon, Fenelon's Tellemachus, Stothard's Life, Vasari's Painters, Walton's Angler, the writings of Machiavelli, and Brayley's Theatres of London. Judge Daly intended to extra illustrate Milton's Paradise Lost and the works of Shakespeare, and to that end accumulated a large number of valuable engravings, and these are in the sale also. Judge Daly lived in New York City sixty-seven years, but he was a native of North Carolina, never lost his interest in the history of that state, and collected many rare volumes of Americana. He was also interested in the work of famous illustrators and collected books from Cruikshank's library and had fine examples of the drawings of Cruikshank, Rowlandson, Leech, Du Maurier, Tenniel, and other artists. While there are few great rarities in the Daly library it is one that appeals strongly to the reader of good books in fine bindings.

Autographs to be Sold.

The collection of autographs, American and English, now on exhibition at the Anderson Galleries, will be sold Monday afternoon. It contains a nearly complete set of the Signers of the Declaration, with many duplicates, a remarkable letter by John Brown, the original log of the Chesapeake at the time of her capture by the British, fine documents by Lincoln, letters by royalty, and many by famous literary characters.

Babcock Books Sold.

The late Charles Babcock's books brought \$842.85 at the Anderson Galleries, Tuesday aft. Mr. F. W. Morris paid \$842.85 for "The New Schaff-Herzog Encyclopedia of Religious Knowledge" and Jowett's "Dialogues of Plato" brought \$12.75.

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Vance Thompson Art Collection Sale.

The art collection of Mr. Vance Thompson, the well-known American author, is now on exhibition at the Anderson Galleries preliminary to the sale on the afternoons of Thursday to Saturday next inclusive. Most of the art objects were gathered by Mr. Thompson during his travels in the Orient. Limoges enamels, wood carvings, rare old china, embroideries, a collection of samplers and early American costumes, perfume bottles, jewel boxes, portraits in wax, chasubles, brocades, altar cloths, velvets, embroideries, and tapestry panels constitute some of the principal divisions of the collection, but the most important part is the collection of Chinese porcelains once the property of Poon See Shing, a Chinese mandarin who was a well-known collector.

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Decorative Furniture

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